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Specifications



TRADE MARK

The Original Holland Enamel Paint

THE RIPOLIN COMPANY

PARIS

LONDON

AMSTERDAM

CLEVELAND

FRANCE

HOLLAND

U. S. A.

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GENERAL INSTRUCTIONS

Ripolin is furnished in High Gloss, Semi-Gloss (Eggshell) and Dead Flat White. Any finish desired between the High Gloss and Dead Flat can be obtained by mixing in varying proportions.

To obtain any of the lighter shades White Ripolin may be tinted by the use of pure color ground in Japan, thinning down the color with a small quantity of turpentine and adding slowly to the enamel until the desired color is obtained. We do not, of course, recommend the addition of a large amount of coloring matter to obtain any of the darker shades, but will supply various darker shades on order. The Architectural Tints now carried in regular stock are listed on page 4.

Where Ripolin is to be used in colors of any depth, the under-coats should be tinted a shade similar to the final coat.

To obtain the best results with Ripolin Enamel, the under-coats should be thoroughly rubbed with 00 sandpaper, or with fine steel wool and all prominent brush-marks removed so that a perfectly smooth surface is prepared before the application of the enamel. Ripolin of itself will show a perfectly smooth, even surface without brush-marks, but will not cover irregularities in the under-coating, and for this reason great care should be exercised to keep the working pots, brushes and surface to be worked upon free from dust, grit, or other foreign matter. Cans of Ripolin Enamel when not in use should be kept tightly covered. For extremely fine work where the extra expense may be allowed, after rubbing the last under-coat with steel wool or sandpaper it should be further lightly rubbed with pumice and water. Also, where there are two coats of enamel to be applied the first coat of enamel should be rubbed with pumice rather than with sandpaper or steel wool.

Do not thin Ripolin, but use it as it comes from the can. In cold weather means should be taken to heat the room, or if this is impossible the Ripolin can be warmed by standing the can in a pail of hot water. The best work can be done where the room temperature is not less than 75°. Enamel paint when chilled becomes thicker and is harder to apply, but when warm flows out more easily and covers a greater surface than when cold. The use of thinners or the promiscuous use of turpentine should be avoided. If it is absolutely essential to use turpentine, expose it a half hour before use in an open vessel to allow the most active of the gases to be evaporated and thin only sparingly.

In the use of two coats of Ripolin it is allowable to add a small proportion of turpentine to the first coat.

Semi-Gloss Ripolin makes an ideal next to the final coat,—that is, whatever the degree of gloss the final coat is to be it will be a more perfect coat if applied over Semi-Gloss Ripolin.

In past years the recommendation has always been made that the under-coats for any enamel be flat coats,—that is, with a decreasing amount of oil from the first to the last under-coat. The present tendency is to replace this oil in part, or in whole, with enamel,—and Ripolin Enamel used in place of oil in under-coats will help the working quality as well as the wearing quality of the paint; will be a sealer, and will eliminate to a great extent the tendency of the under-coats to discolor the enamel through the chemical action of the atmosphere on the surface and the oils on the under side of the enamel finish.

Over-emphasis cannot be laid on the importance of the under-coats, and master painters affirm that the priming coat is the most important coat on almost any paint work. Not only the perfect laying of the coats but the perfect rubbing down between is important. Naturally, the more under-coats, with careful rubbing, the greater perfection of result, and on some extra fine work the number of coats is raised from six, which we specify, to even eight or nine,—care being taken that in any instance the last two coats are Ripolin.

Different degrees of lustre may be obtained by the use of Semi-Gloss Ripolin,—or Gloss and Flat in different proportions. Semi-Gloss Ripolin as furnished in the can is mixed three parts of Flat to one part of Gloss. To obtain a Semi-Gloss or

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GENERAL INSTRUCTIONS—continued.

other low lustre finish, specify Ripolin in the Semi-Gloss as it comes from the can or Ripolin in the proportion you may wish of Flat and Gloss,—the under-coats to be as advised for a high lustre.

To obtain Dead Flat or "Matte" effect the surface should be prepared as for any other degree of lustre,—then apply two coats of Flat Ripolin as it comes from the can.

NOTE:—The first coat of Flat Ripolin may be considered a ground coat and should be applied in the same manner as applying ordinary oil paint. The second, or finish-coat flattens upon the first and must be applied with a full, flowing coat, spreading same nearly as quickly as flat varnishing, and leaving it to settle down. The work must be cut up sharp and clean as in ordinary flatting, as a touch on the set surface will show glossy. Flat Ripolin should not be worked too long for this reason. Ripolin can ordinarily be stippled where desired or is found necessary, but under ordinary conditions results may be obtained without.

It is usually unnecessary to rub Ripolin, as the desired lustre may be obtained by using Ripolin in the degree of gloss desired. Thus a heavy item of expense may be saved. In case rubbing is desired, it is preferable to recommend that Semi-Gloss Ripolin be used, as this degree of finish will require less labor and possesses more depth of body than the High Gloss, on account of the additional amount of pigment. No attempt should be made to rub within 72 hours, and if a longer time can be allowed the ultimate results will compensate for the delay. One of the most artistic effects obtainable is produced by rubbing Flat Ripolin with pumice and water, thus the high lights are emphasized due to the greater amount of pressure on the more exposed surfaces, while the shadows are not brought up to so great an extent as would be with Gloss, thereby producing what is often termed "an architectural finish."

Ordinary cleaning of a Ripolin surface may be done with warm water and soap. It is often, however, preferable to clean in some other way than with soap because of the danger of the film of soap being left on the surface to yellow and collect dirt. A satisfactory method is to clean with French Whiting. Moisten a piece of cheese-cloth and dip it into a small container of Whiting. If this is applied to the enamel finish it will thoroughly cleanse and yet will leave no film of grease and will require no cleaning off except possibly wiping down after a short time with a clean piece of dry cheese-cloth.

COLORS CARRIED IN STOCK IN THIS COUNTRY.

No. 1 (Gloss White), No. 101 Semi-Gloss White (Eggshell), No. 501 (Flat White), No. 53 Ivory, No. 5 Black, No. 2 Cream, No. 47 Light Gray, No. 18 Light Blue, No. 44 Sea Green, No. 10 Pearl Gray, No. 65 Pink. All tints are regularly carried in the Gloss, Ivory and Light Gray also in the Semi-Gloss. Special qualities and colors of Ripolin can be furnished for use under exceptional circumstances.

The best result to the client is obtained by following our specifications accurately. In case conditions differ from any specifications found in this book we should be pleased to supply special specifications in answer to any request.

A strict interpretation of the specifications with no substitution allowed will produce results not only of exceptional beauty when first put on, but of greater wearing quality than if any substitute be used.

The wide range of uses to which Ripolin may be put is not generally appreciated. It is most commonly used in High Gloss for bath-room and kitchen walls. The perfection of this result for these purposes can be equaled with Flat or Semi-Gloss Ripolin for other interiors. High Gloss Ripolin is particularly valuable as a finish for the trim especially of porch rails and pillars of a seashore residence, as it is not powdered off by the sea air. Ripolin is equally satisfactory for other extreme conditions, whether it be your automobile or boat, or whether for a fine up-to-date dairy.

European architects have tested Ripolin for all sorts of purposes for a period of 30 years, and have proven its superiority. American architects have seen it in use over there and are learning its value for conditions in this country.

SPECIFICATION NO. 1.

ALL FINE GRAINED INTERIOR NEW WOODWORK

(Including All Fine Grained Woods, White Pine,
Whitewood, Bass Wood, Maple, Birch, Etc.)

- Coat No. 1.—A priming coat of Ripolin Enamel Undercoating, thinned with 1 quart of raw linseed oil and $\frac{1}{4}$ pint of pure turpentine to the gallon.
- Coat No. 2.—Full coat of Ripolin Enamel Undercoating.
- Coat No. 3.—Full coat of Ripolin Enamel Undercoating.
- Coat No. 4.—Ripolin Enamel Undercoating re-enforced with 1 quart Gloss Ripolin added to the gallon to stop suction.
- Coat No. 5.—A good flowing coat of Ripolin. It is allowable to thin this coat with $\frac{1}{2}$ pint of pure turpentine to the gallon.
- Coat No. 6.—A good flowing coat of Ripolin as it comes from the can. Do not thin finishing coat of Ripolin.

N. B.—If expense is of prime importance, either coat No. 3 or coat No. 5 (only one) may be omitted.

Care must be taken to paper lightly each coat so that there will be absolutely no brush-marks on the surface to which the Ripolin is to be applied. Ripolin in itself will show no brush-marks, but will magnify brush-marks left in the under-coats.

SPECIFICATION NO. 2

INTERIOR NEW WOODWORK

(Cedar, Cypress, Hemlock, Yellow and Georgia
Pine, and other Heavy-Grained Sappy Woods)

- Coat No. 1.—A priming coat of Ripolin Enamel Undercoating, thinned with $1\frac{1}{2}$ pints raw linseed oil and $1\frac{1}{2}$ pints pure turpentine to the gallon.
- N. B.—After applying coat No. 1 all woodwork should be thoroughly rubbed down with fine sandpaper or steel wool. Give the whole surface a light coat of thin white shellac which has been strained through cheese-cloth.
- Coat No. 2.—Full coat of Ripolin Enamel Undercoating.
- Coat No. 3.—Full coat of Ripolin Enamel Undercoating.
- Coat No. 4.—Ripolin Enamel Undercoating re-enforced with 1 quart Gloss Ripolin added to the gallon to stop suction.
- Coat No. 5.—A good flowing coat of Ripolin. It is allowable to thin this coat with $\frac{1}{2}$ pint of pure turpentine to the gallon.
- Coat No. 6.—A good flowing coat of Ripolin as it comes from the can. Do not thin finishing coat of Ripolin.

N. B.—If expense is of prime importance, either coat No. 3 or coat No. 5 (only one) may be omitted.

Please note that under exceptional conditions special specifications are sometimes necessary, in which case the recommendations of a reliable painter and decorator should be given careful consideration.

SPECIFICATION NO. 3.**INTERIOR NEW WOODWORK—continued.**

(Oak, Ash and other open grained woods.)

A coat of Adelite Paste Wood Filler should be well rubbed into the surface. After this is dry and hard sandpaper the work thoroughly.

Coat No. 1.—A priming coat of Ripolin Enamel Under-coating, thinned with 1 pint of raw linseed oil and 1 pint of pure spirits of turpentine to the gallon.

Coat No. 2.—Full coat of Ripolin Enamel Under-coating.

Coat No. 3.—Full coat of Ripolin Enamel Under-coating.

Coat No. 4.—Ripolin Enamel Under-coating re-enforced with 1 quart Gloss Ripolin added to the gallon to stop suction.

Coat No. 5.—A good flowing coat of Ripolin. It is allowable to thin this coat with $\frac{1}{2}$ pint of pure turpentine to the gallon.

Coat No. 6.—A good flowing coat of Ripolin as it comes from the can. Do not thin finishing coat of Ripolin.

N. B.—If expense is of prime importance, either coat No. 3 or coat No. 5 (only one) may be omitted.

SPECIFICATION NO. 4.**OLD WOODWORK PREVIOUSLY VARNISHED OR FINISHED
"NATURAL WOOD."**

If the old varnish is checked, disintegrated or alligatored, it must be thoroughly removed with a first-class remover such as Adelite or by completely sandpapering. If, however, the varnish is in good condition it may be rubbed down and thoroughly cleansed to remove all foreign matter which might prevent perfect bonding to the varnish surface. Great care must be taken that sandpaper dust is removed.

Coat No. 1.—Ripolin Enamel Under-coating re-enforced with one pint of Gloss Ripolin to the gallon.

Coat No. 2.—Same as Coat No. 1.

Coat No. 3.—A flowing coat of Ripolin which may be thinned by adding $\frac{1}{2}$ pint pure spirits of turpentine to the gallon.

Coat No. 4.—A flowing coat of Ripolin as it comes from the can. Do not thin this finishing coat of Ripolin.

SPECIFICATION NO. 5.**PLASTER WALLS OR WOODWORK PREVIOUSLY PAINTED.**

Old paint should be thoroughly cleaned and if white it should be washed down with strong soda and warm water, all traces of soda to be removed by thorough washing, or it should be cleaned with French whiting as mentioned in the general specifications.

Coat No. 1.—Ripolin Enamel Under-coating re-enforced with one pint of Gloss Ripolin to the gallon.

Coat No. 2.—A good flowing coat of Ripolin as taken from the can.

NOTE:—If the old paint is white and in good condition it may be possible to apply the Ripolin direct without Coat No. 1, and if colored Ripolin is used it would not be necessary to use Coat No. 1 unless your paint is darker in tone than the Ripolin color to be used. If old paint is in bad condition two coats the same as Coat No. 1 should be used, with one coat of Ripolin as a finish.

SPECIFICATION NO. 6.

NEW OR UNPAINTED PLASTER WALLS.

- Coat No. 1.—A sizing coat made of 3 parts of alkali proof wall size and 1 part of Ripolin Enamel Under-coating.
- Coat No. 2.—A full coat of 3 parts of Ripolin Enamel Under-coating and 1 part of alkali proof wall size.
- Coat No. 3.—A coat of Ripolin Enamel Under-coating.
- Coat No. 4.—A coat of Ripolin Under-coating re-enforced with one quart of Gloss Ripolin to the gallon.
- Coat No. 5.—A good flowing coat of Ripolin. It is allowable to thin this coat with $\frac{1}{2}$ pint pure turpentine to the gallon.
- Coat No. 6.—A good flowing coat of Ripolin as it comes from the can. Do not thin finishing coat of Ripolin.

N. B.—If expense is of prime importance, either coat No. 3 or coat No. 5 (only one) may be omitted.

SPECIFICATION NO. 7.

IMITATION TILE ON KEEN'S CEMENT, KING'S WINDSOR OR ADAMAT PLASTER.

Any of the above plasters are especially good for this purpose. The plaster should be troweled as smoothly as possible, and while wet scored to the depth of one-eighth to three-sixteenths of an inch as desired. The most popular and satisfactory size tile for this purpose has been the six inch square or the oblong tile, about the shape and size of building brick. These effects are sometimes attempted with plaster of Paris, but we would advise against this as unsatisfactory, owing to the extreme brittleness of plaster of Paris and its tendency to crack easily.

N. B.—First wash the walls with weak vinegar or zinc sulphate to neutralize all free alkali present. Thoroughly dry before painting.

- Coat No. 1.—A coat of Ripolin Enamel Under-coating, thinned with one quart linseed oil and one pint turpentine to the gallon.
- Coat No. 2.—One coat of Flat Ripolin to be applied as it comes from the can.
- Coat No. 3.—One coat of Gloss Ripolin which may be thinned with one quart of turpentine to the gallon.
- Coat No. 4.—A good flowing coat of Gloss Ripolin as it comes from the can. The joints should be lined up with Flat Ripolin to give a cement effect.

The above method in bath-rooms is more economical than tile and its resemblance to tile is most striking.

Remember that Ripolin will not overcome brush marks remaining in the under-coats. Therefore it is imperative for good work that the under-coats shall be sanded until smooth before Ripolin is applied.

SPECIFICATION NO. 8.**MIXTURES FOR FILLING CRACKS IN CHIPPED CEILINGS, WALLS OR PLASTER.**

Authorities disagree as to the best crack filling mixture. Either of the following would doubtless be satisfactory. Take whiting or plaster of Paris in the following proportions. One quarter of plaster of Paris and three quarters of whiting by weight. Mix these to an easily working consistency by slowly adding varnish (any kind or grade of varnish will do). If this mixture sets too quickly the proportion of plaster of Paris is too large.

Second formula is to take three pounds of whiting, adding to this a half pint of liquid glue, which is usually in the proportion of two ounces of glue thinned to a half pint with water. Add enough more water to make this into a very thick paste, then add about a gill of varnish. Work this up thoroughly and stiffen it to a good putty consistency by the addition of plaster of Paris.

SPECIFICATION NO. 9.**CONCRETE OR PORTLAND CEMENT.**

Owing to the excess of free alkali and occasionally certain chemical conditions created by the process of manufacture of Portland Cement or concrete under various formulae difficulty has been experienced in obtaining paints to adhere firmly to these surfaces. The concrete or cement must be thoroughly dry. All new concrete should be washed with a 30% zinc sulphate solution.

Coat No. 1.—Stucolor Cement Coating which may be thinned with about a quart of turpentine to the gallon.

Coat No. 2.—The same approved Cement Coating as it comes from the can.

Coat No. 3.—A good full coat of Ripolin of the lustre desired as taken from the can.

N. B.—On a very rough laid cement an extra coat may be required to thoroughly cover the color of the surface, this being Ripolin Enamel Under-coating. For much exposed surfaces it is well to add one more coat of Ripolin as it comes from the can. In case two coats of enamel seem necessary it is well to make the first coat Semi-Gloss Ripolin, the finish coat to be of the lustre desired.

SPECIFICATION NO. 10.**INTERIOR BRICK WORK.**

On account of the tendency of brick surfaces, particularly new ones, to "salt," it is advisable to treat brick in exactly the same way as concrete. See Specification No. 9.

SPECIFICATION NO. 11.**METAL CEILINGS AND WALLS.**

Coat No. 1.—Ripolin Enamel Under-coating thinned with one pint of turpentine to the gallon.

Coat No. 2.—Ripolin Enamel Under-coating which has been re-enforced with one quart of Ripolin to the gallon.

Coat No. 3.—Ripolin as it comes from the can in the degree of luster required.

GENERAL NOTE.

In all specifications the proportion of pigment and vehicle should be such as to make the paint of good working consistency.

**SPECIFICATION NO. 12.
GALVANIZED IRON INTERIOR OR EXTERIOR.**

Priming coats of lead should never be used on galvanized iron under Ripolin.

Wash surface with 10% solution of acetic acid, all trace of acid should be removed before painting.

Coat No. 1.—Add one quart of turpentine to a gallon of Gloss Ripolin. Apply a thin coat and well brushed out. Allow this to dry at least twenty-four hours.

Coat No. 2.—Semi-Gloss Ripolin as it comes from the can.

Coat No. 3.—A full coat of Ripolin of the lustre desired, as it comes from the can.

GENERAL NOTE.

For all exterior work the final coat should always be Gloss Ripolin as it is more weather resistant than the lesser degrees of gloss.

**SPECIFICATION NO. 13.
EXTERIOR OR INTERIOR IRON WORK.**

See that the surface of the iron is thoroughly clean and free from rust, grease and dirt.

Coat No. 1.—Gloss Ripolin thinned with three pints of turpentine to the gallon. This is used in this way to bond perfectly to the metal.

Coat No. 2.—Semi-Gloss Ripolin as it comes from the can.

Coat No. 3.—Good full coat of Ripolin of the lustre desired as taken from the can.

**SPECIFICATION NO. 14.
ZINC.**

Thoroughly clean the surface with benzine or turpentine as any trace of oil will prevent the Ripolin from adhering to the zinc. Then use the same coats as for galvanized iron. See Specification No. 12.

**SPECIFICATION NO. 15.
COPPER.**

First thoroughly scour the copper with Sapolio and then wash off with hot water to remove all grease or foreign matter. The Sapolio will also cause a slight roughening of the copper, which though unseen will greatly assist the Ripolin coat to adhere to the copper. Before applying any enamel be sure that the Sapolio is thoroughly washed off the copper.

Coat No. 1.—Apply a thin coat of Gloss Ripolin to which turpentine has been added in the proportion of **three pints** of turpentine to the gallon. This thin coat will dry quicker and adhere better to the copper.

Coat No. 2.—Semi-Gloss Ripolin as taken from the can. This should be spread with a good, stocky varnish brush and flowed on evenly.

Coat No. 3.—After Coat No. 2 has stood until well set, apply another good flowing coat of Ripolin as taken from the can.

If the above does not give a sufficiently dense body, another coat may be applied.

**SPECIFICATION NO. 16.
YACHTS OR BOATS' HULLS.**

Should be treated according to the material of which the hull is made. See specifications for wood, copper, etc.

Remember that Ripolin will not overcome brush marks remaining in the under-coats. Therefore it is imperative for good work that the under-coats shall be sanded until smooth before Ripolin is applied.

SPECIFICATION NO. 17.
WOOD EXTERIOR SURFACES.
FOR OLD WORK.

On old work remove all loose or scaly paint and wash thoroughly to remove dirt. Touch up all bare spots with Coat No. 1 as below, using one quart of linseed oil to the gallon. Apply one or two coats of full Gloss Ripolin.

FOR NEW WORK.

Coat No. 1.—A priming coat of Ripolin Enamel Under-coating thinned with one quart raw linseed oil and a pint pure turpentine to the gallon.

Coat No. 2.—A full coat of Ripolin Enamel Under-coating.

Coat No. 3.—Ripolin Under-coating re-enforced with one quart Gloss Ripolin to the gallon.

Coat No. 4.—A good full coat of Gloss Ripolin as it comes from the can.

SPECIFICATION NO. 18.

BATH TUBS.

Copper.

Follow specification No. 15 on page 9.

Zinc or Tin.

Follow specification for zinc No. 14 on page 9.

Gloss Ripolin should always be used for this purpose.

NOTE:—To insure the best results four days should be allowed between each coat, and each should be absolutely dry before applying succeeding coats.

On old bath tubs previously painted any loose or scaly places should be removed by sandpapering. The tub must be **thoroughly** scoured with benzine or strong solution of soda and hot water to remove all trace of soap and grease, as any trace of grease will cause the paint to peel. The soda must all be washed off.

After the finishing coat is thoroughly set, fill the tub with cold water once or twice before using to harden the surface. *The tub should not be used between coats.*

SPECIFICATION NO. 19.

WOODEN FURNITURE.

Specifications for corresponding kinds of wood should be used as given. See index and general specifications.

SPECIFICATION NO. 20.

IRON FURNITURE PREVIOUSLY PAINTED OR ENAMELED.

Scrape or crack off all loose paint or enamel, leaving a secure foundation to which to apply the Ripolin. If bare iron is exposed any such places should be evened up with the following mixture which should be made rather thick.

(Facing up) white lead ground in oil thickened with whiting, with a little No. 1 Ripolin to act as a binder. These patches must be rubbed down when thoroughly dry to even up the surface. Apply sufficient coats of Flat Ripolin to give a solid white surface, and finish with one coat of full Gloss Ripolin or Semi-Gloss Ripolin as desired.

Remember that Ripolin will not overcome brush marks remaining in the under-coats. Therefore it is imperative for good work that the under-coats shall be sanded until smooth before Ripolin is applied.

AFTERWORD.

It is impossible to overestimate the importance of proper application. The careful application and treatment of the under-coats is absolutely essential to obtain any fine enamel job.

Please be reminded once more that:

"A"—The greater the number of under-coats, the better the job.

"B"—Perfection of surface can be obtained only by perfection of under-coats. Therefore, each coat should be lightly rubbed with fine sandpaper or steel wool.

"C"—Ripolin is a true enamel and spreads farther and makes a more perfect surface when used in a warm temperature.

"D"—The use of Ripolin in the top under-coat seals the surface, prevents suction and gives the enamel coats an opportunity to stand out as they should.

"E"—Many jobs of painting are not given a fair chance as they are rushed too much. If any coat is not thoroughly dry when the succeeding coat is applied, it gives opportunity for the fresh coat to flat down and as it is likely to be unevenly dried, the last coat will be flatted unevenly.

"F"—Copies of these specifications will gladly be supplied to any architect or contractor bidding.

RIPOLIN TINTS

On page four we list the various Tints in which Ripolin can be supplied. Color Cards will be sent on application.

There are more Tints in this list than with other enamels. They are exceedingly attractive, either for use singly, or in combination.

White with various Tints, or such attractive combinations as Ivory and Light Gray, give particularly pleasing decorative effects.

A selection of Tints from the card insures your clients obtaining exactly the combination they choose and does away with possibility of error in tinting.



The Greater Glidden Organization

The Glidden Company, Cleveland
 The Adams and Elting Co., Chicago
 The Nubian Paint and Varnish Co.,
 Chicago
 Twin City Varnish Co., St. Paul,
 Minn.
 The Forest City Paint and Varnish
 Co., Cleveland
 The Glidden Co., Ltd., Toronto,
 Ont., Canada
 The Glidden Company of Massa-
 chusetts, Boston

The Heath and Milligan Co.,
 Chicago
 The Campbell Paint and Varnish
 Co., St. Louis
 A. Wilhelm Co., Reading, Pa.
 T. L. Blood & Co., St. Paul, Minn.
 The American Paint Works,
 New Orleans
 The Glidden Co. of California,
 San Francisco
 The Glidden Company of Texas,
 Dallas

